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Professor Ormond concludes: "Philosophy has positive insights and may be of some value in grounding and rationalizing our theories of life and conduct; it may yet have an important part to play in determining our conceptions of reality and our theory of religion. We will still entertain the hope that philosophy may help us in completing our ideals of being and of truth and duty, and in making up our minds about freedom, God, and immortality. And, so long as we entertain this larger hope, we will not be willing that philosophy should be shorn of its theoretic criteria and aims, even though the alternative offered us be a pragmatism with whose larger spirit we may find ourselves much in sympathy."

L'INDIVIDUALISME ANARCHISTE MAX STIRNER. Par *Victor Basch*, Professeur à la Faculté des Lettres de l'Université de Rennes. Paris: Félix Alcan, Éditeur. 1904. Pp. vi, 294. Price, 6 fr.

Max Stirner is a modern thinker who is closely allied to Nietzsche, yet he is more systematic than the inventor of the overman. He bases all his views upon the valuation of the individual and thus stands for the uniqueness of each personality. His system of thought may be briefly characterised, as is done by Professor Basch, as anarchistic individualism, but it is understood that Stirner is not an anarchist of violent temper. He does not see in anarchism a mere destruction of the present form of society but a new organization in which the individual feels its uniqueness, by being freed of all religious chains, of all gods, of morality, of all conventions in which it can manifest all its energies and level all its powers, be his own creator and own proprietor, look with contempt upon every outside influence and to be unhampered by any scruple or regard. Professor Basch characterises Stirner "the unique one." He describes the background from which his theories proceed and investigates the peculiarity of this apostle of anarchistic individualism with appreciation of his ingenious work.

HANDBUCH DER GEMALDEKUNDE. Von Dr. Theodor v. Frimmel. Zweite, umgearbeitete und stark vermehrte Auflage. Mit 38 in den Text gedruckten Abbildungen. Leipsic: T. T. Weber. 1904. Pp. 286.

Dr. Theodor von Frimmel, director of the *Schönborn-Wiesentheidsche* Gallery of Vienna, who has made a reputation as an art critic, especially by his thoughtful investigations of the history and philosophy of art, offers in this little volume a summary of his views of art, particularly the art of painting. The book will be valuable not only for connoisseurs, but also for those of the general public who are interested in painting. Students will be exceedingly grateful for the explanations of the technique of painting which is discussed in the first chapter, as to the background and materials

used, the different woods, metals, canvas, stones, etc., tempera and oil, author's marks, varnish, etc. etc. There are also hints given as to the repairing of old pictures when they have suffered by rents, by cracks or other injuries.

The second chapter is devoted to the judgment of the artistic values, æsthetic considerations and the difficult question of good and bad in art. The author waives a definition of the beautiful, but he finds many points in which he deems it possible to offer objective norms by which the artistic worth of a painting may be judged.

The third chapter is devoted to the history of art, historical criticism, the methods of utilizing published sources, the different ways of exegesis, description of the several styles, methods of comparison, questions of genuineness of copies made from the originals, frauds, and intentional as well as unintentional misleading features of nomenclature.

The fourth chapter is devoted to a not unimportant question for lovers of art—the price. The last chapter will be especially welcome for those few happy ones who are able to have a gallery of their own. It contains good advice for making collections and here as well as in all other chapters our author falls back upon historical references. In his field he is an authority of the first rank, and we will incidentally mention that he is opposed to Ruskin's as well as Tolstoy's æsthetical views. The book is well illustrated and we ought to add that Dr. Frimmel is engaged in writing a larger work which will treat of the problems of the philosophy of art.

INDIA E BUDDHISMO ANTICO. By *Giuseppe de Lorenzo*. Bari: Gius, Laterza & Figli. 1904. Pp. 299.

The author devotes this book of nearly three hundred pages to a study of ancient Buddhism in India. He begins with a comparison of India and ancient Greece, and Brahman wisdom with Hellenic philosophy. Some of the parallels which he draws between the Indian and the Greek conception of the immortality of the soul, Brahman and Buddhistic rites on the one hand and Orphic and Pythagorean notions on the other, are very striking. Gautama Buddha he compares to Plato. The second chapter is devoted to the founder of Buddhism, the archæological and epigraphical testimonials to his existence, his family and home, priestly and worldly life, and the problem of death or extinction. The third chapter is devoted to the discourses of Gautama Buddha, and he is compared not only to Plato but to Shakespeare. Special sections are devoted to parables and allegories, the reunion with God and divinity, the negation of wisdom and the immortality of the soul, his philosophy compared to Kantism, the problem of caste, suicide, the piety of the apathetic attitude of the Buddhists compared to the